



LESSING AND THE NEW WOMAN

Dr. Bhagwant Kour

Associate Professor, SGND Khalsa College, University of Delhi

ABSTRACT

Doris Lessing's play *Each his Own Wilderness* presents us with the image of the 'New Woman'. Myra and Milly are single independent women (Myra a widow and Milly a divorcee) who fight hard to find their place in the world. They have a voice and a career. Having no husbands to cater to, these women can lead a comparatively freer life and are vocal about their needs and wants. However motherhood is a bondage that they cannot free themselves of easily. Hence though husbands are absent, patriarchy is not. Through motherhood, patriarchy continues the structure in which female is kept in the service of male and hence motherhood becomes oppressive.

KEYWORDS: New Woman, Motherhood, Bondage, Patriarchy, Sexuality, Freedom.

INTRODUCTION

Lessing and the New Woman

Doris Lessing whose full name was Doris May Tayler (born October 22, 1919 died November 17, 2013,) was an eminent British writer whose creative work focussed largely on the maze of people going through the political upheavals of the 20th century. Awarded the Nobel Prize for Literature in 2007, she gave the world some of the most unforgettable characters of literature.

Doris Lessing is widely known for her fiction, which is largely autobiographical. In a number of her works, she goes at length to describe her turbid childhood and its various upheavals. Another prominent chord that runs in her work is that of politics and social concerns intertwined with human relations. Lessing resisted the label of being a feminist. On various occasions she has denied that her focus in her works is women. Instead she has emphasised that she writes from a woman's point of view simply because she is one.

Nevertheless we meet the "New Woman" in her works: one who is fully aware of her needs and is constantly in search of her own identity, and would go at lengths for her freedom. Thus, she gave the world strong women like Mary Turner in *The Grass Is Singing* (1950), *Clefts in The Cleft* (2007), and Anna Wulf in *The Golden Notebook* (1962). By 1950s and early 1960s Lessing also experimented with other genres besides the novel to see whether she could put her ideas and thoughts better. This phase included memoir *Going Home* (1957) her documentary novel *In Pursuit of the English* (1960) and her two plays *Each His Own Wilderness* (1958) and *Play with the Tiger* (1962).

Though her fiction was widely read, discussed and analysed, her two plays *Each His Own Wilderness* (1959) and *Play with a Tiger* (1962), somehow escaped much discussion. The plays

highlight her frustration with the Communist party and in a way interrogate the Marxist methods. This paper focuses on the play *Each His Own Wilderness* and gender politics that it highlights. It also intends to discuss the play closely and see how much space is occupied by a woman in the hands of a conscious woman writer.

Each His Own Wilderness is the story of Myra who dedicates her life for her social ideals, but in the end comes to term with the bitter realization that her own son is indifferent to her politics, values and concerns. This play therefore comes forth as a sensitive portrayal of a woman's suffering, her agony and her loneliness. In the author's note to the play she wrote that the play "came out of watching the conflicts, listening to the arguments between a political mother and her apolitical son"¹

Each His Own Wilderness play deals with the poignant but volatile mother-son relationship. As the play opens, we see Tony, a young man of twenty-two, back home after finishing his National Service. Myra the mother, in her late 40s, a political activist, actively engaged in left-wing politics from the 1930s, is working for the ideals and values that she holds dear. She is whole-heartedly involved in seeking the banning of the H-Bomb and works energetically towards that end. Tony is totally apathetic to any form of political activism. Rather he demands total allegiance from her and this becomes the basic cause of conflict.

Although 22 he hardly behaves like a mature grown-up male. In the stage-directions, he is described as sexually ambiguous resembling "... an adolescent girl who makes herself attractive as a form of self-assertion but is afraid when the attention she draws is more than gently chivalrous" (p.88). Michelene Wandor believes, "this suggests that Tony's bearing carries ambiguous implications for appropriately gendered behaviour"². His actions compliment the fact. Almost like a child his favourite

pastime is posing with a gun and sounding gun sounds with his mouth. He would like his mother to close his eyes and shout 'Pekaboo'.

In certain ways Tony brings to mind Jimmy Porter of *Look Back in Anger*. Like Jimmy it appears he is without a cause. Appeasing him is a mammoth job because one can never figure out what it is that he exactly wants. He is a mixture of contradictions, "fluctuating between the good manners of those who use manners as a defence, the abrupt rudeness of the very young and a plaintive, almost querulous appeal" (p.87). Like Jimmy, he too shuttles between sexual longing and loathing. He hates women and yet adores them and longs to be with them. Like him again, he believes that he is born out of his times, though he would not even lift his little finger to alter the times. However, whereas Jimmy grumbled because there was no action, Tony resents as there is too much of it. For him women become "utterly intolerable" because of their "utterly appalling vitality. They exhaust me." (p.107)

As soon as he reaches home, he looks around and the disorder is enough to irritate him. He exclaims, "What a mess. God, what a mess!" (p.87). The very first sentence, is indicative of the fact that there is going to be a conflict. Quite early in the play, Tony makes it clear that he would not like to budge an inch from his stance and that no compromises are to be expected from his side. Myra the mother, on the other hand, too wants to live in her own way. In answer to Tony's "Why is everything in such a mess. Mother?" she is quick to answer, "Oh, I haven't time. I get bored with all these things. They just accumulate and pile up..." (p. 112)

Kate Millett in *Sexual Politics* showed how the chief institution of patriarchy is the family and says:

"this is a patriarchal unit within a patriarchy that serves as the agent of a larger society and controls and ensures conformity where political and other authorities are insufficient. The Patriarchal state rules its citizens through heads/males who represent authority."³

She further elaborates how females if they are heads of household tend to be regarded as a aberration and hence undesirable. In *Each His Own Wilderness* the father is absent, but the woman is not left without a master as the son takes over. Millett further declares that family and society-state are inter-related and it is expected of the family to be an institution that would impart the values of patriarchy and socialize children into its ideology.

Tony's refusal to accept the disorder is his refusal to accept things as they are. And though he himself would do nothing to clear the mess, he expects his mother to do so. He would like things to change to suit his convenience. It is also an unwillingness to accept reality, which becomes obvious by his refusal to let in the glare of sunlight, preferring to lie in the dark. Again he is disgusted and vehemently protests when Myra wants him to hear the tape that she has prepared to convey the horrors and agony of war through various screaming sounds.

He is a child who would like to see things as he would like them to be and not as they are, and cries when things don't comply.

Not one of Myra's beliefs and not one of her gestures are acceptable to Tony as none of her friends are. He talks ironically of all the male friends Myra has or had in the past and refers to them as his 'uncles'. "I've had so many uncles. Well Uncle Sandy?" (p.99), he comments sardonically to Sandy, who is Myra's secretary to drive home the point. This conflict becomes so engrained as time passes that both of them "stare at each other as enemies" (p.91), and so profound that Myra at times even has to suppress her "maternal instincts" (p.89). He sneers at "the glorious battle for socialism inside the Labour party" commenting: "We need a new form of - inner emigration. Drugs, drink, anything. I want to opt out. I don't want any part of it" (p.89). Every motive of the mother is at once looked at with suspicion. "Who is it upstairs," he questions and when Myra off handily replies "Sandy", he stares at her as if she is a culprit:

TONY: But he is my age.

MYRA: What of it?

TONY: He's my age. He's 22.

MYRA: I didn't ask to see his birth certificate when I engaged him.

(I.i, p.90)

Tony is a pessimist. He sees humanity as stupid and prefers to see the horrors of the bomb as inescapable. He cannot even appreciate his mother's efforts, who is at least trying fighting for her beliefs. On the contrary, he demands that she should give up the fight since he sees it as futile. He would like to shut his doors to the outside world and remain cloistered in the house, which is a false solace that he has built around himself. His childish thinking cannot comprehend why anybody should be tortured by "something happening thousands of miles away" (p. 104). This naturally clashes with Myra's total commitment to her work, and her wider concern for the victims of the bomb that impels her to seek its banning. As any individual eager to preserve her identity and total commitment to work, Myra is certainly not willing to make compromises as far her work is concerned. She asserts herself on this count:

MYRA: I am not going to become a sort of monument to your desire for --whatever it is.

TONY: Dignity.

MYRA: If you call it dignity sitting with your hands folded waiting to be blown up. Well, I'm not going to be blackmailed into inertia.

(II.ii, p.160)

Tony does not approve of Myra and her work as he believes that it is the male of the species who are supposed to have qualifications like aggression, intelligence and efficiency

whereas women are supposed to be passive, ignorant, docile and virtuous. As Myra does not fit the bill, she is unacceptable.

The language used by Tony for Myra is foul and full of contempt. Milly, a friend of Myra is shocked that anyone could use such language for one's mother. He labels the 'box' in which Myra and her other co-workers are in as "the dilettante daughters of the revolution" and then adds with a scorn "Oh they're women who haven't succeeded in getting or staying married" (p. 101), thus indirectly hinting that a woman's rightful place is her home. At times his language becomes obscene and is meant to hurt:

It's going to be such a jolly night. Imagine it- Rosemary and Uncle Philips in one bed ... Then there's mother. Will it be Sandy or Uncle Mike, do you suppose? Why not both? ... Or they might have a little change in the middle of the night.

Mother and Uncle Philip- for old times sake...

(II, I, p. 147)

As soon as Tony is back, Myra becomes aware that she shall no longer be able to live life her way. She knows that many sacrifices would be demanded of her if she has to fit in her son's agenda of things. When questioned by her son if it is necessary to swear, she replies, "Well now that you're home, I suppose I'll have to stop" (p.71).

In *Each His Own Wilderness* the husband is absent, however patriarchy is not. Myra craves of the son's approval and tries her best to make him understand the indispensability of her work. Whenever Tony's voice softens a little, she enthusiastically "responds like a little girl who has been praised" (p. 92). She tries to tell Tony that efforts to right the wrongs and protests should go on otherwise things could go from bad to worse. But Tony refuses to see any good emanating from Myra's work. "How could they possibly be worse? How could they?" (p.92). Her efforts are outright rejected as 'childish' "They talk as if they really believe what they do changes things. You know, five thousand people listen to a speech and everything will be changed" (P. 140).

The predicament that Myra faces is that she wants to keep her individuality intact and that is hard to do, if you are a woman. In 1935 Margaret Mead voiced the same concern. She showed how difficult it is for a woman to be an individual at the same time.

"One either proclaims oneself a woman and therefore less an achieving individual or an achieving individual and therefore less a woman. If she chooses the first option, she enhances her opportunity of being a loved object, the kind of girl, whom men will woo, boast of, toast and marry. If she selects the second however, she is lost as a woman her chance for the kind of love she wants"⁴

Myra has chosen the second option and therefore in spite of being surrounded by people she is lonely. Her son's approval is not forthcoming for her. All her well-meaning gestures are interpreted wrongly by him. All she asks of him is to grow up,

to stop behaving like a child of five and to live independently since he is twenty two, complete his education and see life for himself But this is clearly not acceptable to Tony. She sells the house so that he might have sufficient money to pursue whatever he wants to. Instead, she is persecuted by him and he raises quite a hue and a cry saying she has given away the only thing he found solace from. Sometimes it becomes so unbearable for Myra that she literally begs from her own son to have some pity on her:

MYRA (breaking down and crying for a few seconds before pulling herself together) : Tony, have some pity on me sometimes.

(I,ii,p.116)

Milly, Sandy's mother and a close confidante of Myra is another woman who wants to live life on her own terms. Both appear to be free women as they do not have husbands to cater to. Myra is a widow and Milly a divorcee. Hence they do not have to mould their lifestyles to suit their husbands' convenience. But in reality they are still quite caged. In patriarchy when there is no husband to boss over the wife, then the son becomes the substitute master. One is reminded of Manu's advice which stands equally adopted by the western Society which says:

"In childhood let her remain under the control of the father, under the control of the husband in youth, and under the control of the son after the demise of her lord in old age. A woman must not assume independence under any circumstances whatever"⁵

Tony plays the role of the substitute husband quite effectively. He bubbles with sarcasm and ironical bitterness. What he demands is total surrender. He wants the mother's individuality surrendered to the point where the woman remains no more than a possession. And in the play as in a patriarchal setup all sacrifices fall in the woman's share:

MYRA: ... I was going to go with those people to the testing area for the bomb. You know. Well Tony was terribly upset. I was so happy. I was under the impression that he would mind if I got killed. Then he said, "Mother, for God's sake have a sense of proportion." Then I understood. It wouldn't have been respectable. That was what he minded. It wouldn't have been respectable. (laughs. Almost breaks down)

(II,i, p. 134)

Tony has an almost obsessive desire always to see his mother with a made-up face. Like a proper patriarch he echoes man's wider desire to see women as 'painted dolls'. This relates to the theme of the female body-image and the dominance on it of the male gaze. Coward refers to this dominance when he avers:

"In this society, looking has become a crucial aspect of sexual relations, not because of any natural impulse, but because it is one of the ways in which domination and subordination are expressed. The relations involved in looking enmesh with coercive beliefs about appropriate sexual behaviour for men and women."⁶

Tony's insistence points to this obsession. "Why don't you at least make up your face?" (p. 115), "I can't stand it, seeing you stop around the house half the day looking like that" (p. 154) and "...for heaven's sake put some lipstick on at least" (p. 154) are the protests lodged on and off. And Myra's plea "When I'm cleaning the stairs, I expect to be loved for being myself" (p.115) highlights a woman's carving for acceptance for what she really is, sans the make-up.

Communication comes with understanding and with the latter absent the former is difficult to come by. Hence communication is conspicuous by its absence between the sexes here. The son never approves of anything that the mother does, therefore she cannot communicate easily with him. It is from Sandy that Tony learns that his mother wants him to complete his studies. He is irked by this second-hand communication. Myra on her part has to seek Milly's help to communicate to her son that the house has been sold. When asked why she doesn't convey the news herself, she answers "because I can't talk to him" (p. 138). Later in the play the news of Myra's sickness is conveyed by an outsider, Mike. So self-centred and self-absorbed is Tony that he even fails to notice this much.

Myra is a woman who has seen suffering. Her husband was killed in an air raid and she was left alone to fend for herself and her son. Courageously she had gathered the strings and dedicated herself to her work and her beliefs. But she like Milly, has reached a stage where she finds it difficult to continue the fight and the loneliness of it all engulfs her. As the plays draws to an end, she like Sarah Kahn of *Chicken Soup with Barley*, is the only one who still clings to the old faith when almost everyone around her has given up. "Half the people I knew," she laments in front of Philip, "people who have spent all their lives fighting and trying to change things, they've gone inside their homes and shut their doors and gone domestic and comfortable and safe." (pp. 109-10). And then she is doubted and her beliefs questioned. Philip is the first one to do that, "Why don't you recognize the fact that we've had it? We've served our purpose." (p. 121) Her own son too joins the bandwagon and who labels his mother as "corrupt" "You set my teeth on edge. You're corrupt. You're sloppy and corrupt. I'm waiting for that moment when you put your foot down about something and say you've had enough." (p. 114) Like Jimmy Porter, Tony believes it is his moral right to constantly accuse Myra:

Dreams, dreams, dreams ... what are the words - don't say I've forgotten them, they've been stuffed down my throat all my life - liberty, democracy, brotherhood - and what's the other one? All, yes, comradeship, that's it. A world full of happy brothers and comrades. (I, ii, p. 124)

As if this is not enough the invectives go on. He levels accusations at her for being destructive, again bringing to mind the invectives of Jimmy Porter.

"You're destructive, destructive, destructive. There's isn't anything you touch which doesn't go to pieces. You just go on from mess to mess... You have in a mess like a pig, mother..."

you're all over everything like a great crawling spider..." (p. 164).

One wonders at the authenticity of this statement because all her life it is destruction that Myra had been fighting against. Eventually so sick does Myra become of the whole affair that she is ready to make any amount of sacrifices just to bargain for peace. She sacrifices all her male friends and a prospective husband. Her personal social life is compromised to a large extent but the son is still not appeased. When Mike's proposal is rejected the very next day of its acceptance, the son ironically asks his mother why she had done that. He is not even ready to acknowledge that the sacrifice was made because of him. And it turns out it is Tony rather than Myra who is the destructive one. He is responsible for Myra breaking up with all her past acquaintances and the one responsible for Myra's breakdown.

A woman's need for sharing is realised only by another woman. Myra finds it impossible to interact with Tony, hence pines for Milly to be back when the latter is away. It is the feminist idea of 'sisterhood' that believes that only a woman is able to understand another woman. The idea of sisterhood involves a clear sense of solidarity and collective consciousness. The idea of sisterhood gained prominence in the second wave of feminism in which giving and receiving created a bond like no other. Myra expresses this wish:

MYRA: I do wish Milly would come back.

TONY: Why?

MYRA: She's so kind.

TONY: Kind, kind! You've got Sandy, haven't you? Isn't Sandy kind?

MYRA: You're a lot of savages. (I, ii, p. 117)

When Milly does turn up, Myra is elated at the news. That her need for sharing would now be fulfilled is evident by the exuberance that she shows. She avers enthusiastically, "Tell me about everything. Come and sit down and talk." (p. 126) Both Myra and Milly are finally able to have a heart to heart talk. They can easily sympathize with each other and they can readily identify with each other's problems. This comes from a mutual understanding that is inherent in their relationship, but lacking in their relationships with men. In front of others and also with her own son, Myra had to hide her tears always fearful of showing her real feelings and emotions, but she is not scared of doing so in front of Milly. The embarrassment leaves her and her feelings pour out in tears that she finds no need to hide. The two women experience the ease of communication and regain their strength by sharing as they are leaving their made-up selves behind and it is certainly better and easier to approach the other without any masks on.

The idea of sisterhood fell under the purview of the women's liberation movement of the 1960's and 70's. Starting originally with a sense of solidarity, it clicked because what was shared

was an outlet of grievance and anger at the oppression in a society dominated by men. Sisterhood also metamorphoses into a bond of unity as a result of the bitter experience of being exploited and leading to a resolution of sharing a conscious commitment to change. Sisterhood is generally regarded by feminists as providing both a refuge from and a challenge to the oppressive facets of a patriarchal society. These ideas formed the very foundation of the radical feminist movement of the early 1970s. Women here strove to achieve political solidarity by focusing on the common aspects of female experience.

And when the two women sit and share a rather sad realization dawns upon them and it is when they discover that "one can't walk on one's sons". Tragically therefore motherhood that apparently looks to be self-satisfying and a prerogative of women is actually a hindrance to her realizations as an individual. Women's reproductive capacities make them vulnerable to male control and raising a child is often a painful and burdensome experience. The mother-child relationship as in such cases no longer remains an affectionate bond, but rather a rope that limits the radius of movement and hence the mother's freedom.

In patriarchy every woman is a mother by definition. A mother is seen as the source of reproduction the biological children of patriarchy and the material goods of patriarchal culture. Through motherhood, patriarchy continues the structure in which female is kept in the service of male and hence motherhood becomes oppressive. As Chodorow asserts:

Women's maternal role has profound effects on women's lives, on ideology about women, on the reproduction of masculinity and sexual inequality, and on the reproduction of particular forms of labor power... Women's mothering determines women's primary location in the domestic sphere and creates a basis for the structural differentiation of domestic and public spheres. But these spheres operate hierarchically. Kinship rules organize claims of men on domestic units, and men dominate kinship. Culturally and politically, the public sphere dominates the domestic, and hence men dominate women... Both, sexual division of labor and heterosexual marriages, reproduce gender as an unequal social relation⁷

The next realization is even worse. It is the realization that a woman might not even want to break the chain of motherhood that binds her. In most cases it becomes her weakness because of the motherly emotions in her and men can at any time cash on those emotions. Doris Lessing in fact was the predecessor of the feminist attitude towards motherhood that found its voice around 1970. In that period to quote Eisenstein, "that feminism and motherhood were in diametrical opposition had seemed almost axiomatic"⁸. Theorists presented the bearing and rearing of children as a form of drudgery. They held them culpable for keeping women tied to the home, thus preventing them from participating in the public sphere of paid employment. Socialist feminists thought of ways and means to liberate women from the practice and ideology of motherhood. Mitchell recommended collective childcare and abortion on demand.

Like Myra, Milly too, has had her share of sad experiences leading to the realization that she had all along been seen just as a possession. She has walked out of the relationship with Jack the man to whom she was betrothed. They were supposed to get married on Monday and she had spent the whole Friday cleaning the cottage, Saturday cooking dinner for ten, and Sunday organizing the vegetable garden. On Sunday Jack was off playing golf and Milly was left behind as she had work to do, a situation reminiscent of *Look Back in Anger* where there is no rest for the woman even on Sundays, when the men in the house are relaxing. After all the hard work that she puts up all that she gets at the end of the day is a lollipop: "He came back from his golf and gave me a nice kiss. Reward for hard work as it were" (p. 133).

Jack didn't mind Milly working so hard for three days but he is suddenly in a tizzy, when Mr. Stent, the assistant manager comes in. He then asks Milly to quickly put on some make up so as to look presentable. When she tries to drive home the fact that she had been working she is precisely told "But darling it will make such a bad impression." Milly sadly realizes that all through she has been nothing but a beautiful body for Jack. She has always been a possession and never been viewed as an individual by him. As soon as she becomes aware of the fact, she leaves him and to make him realize, she leaves him a bill charging him for all the services rendered to him.

All men (except Mike) that one comes across in the play are cold and calculated. Sandy too belongs to the same group as he can use his own mother to further his petty ends. Milly knows her son so well "My Sandy will always fall in love where it does him good" (p. 132). Tony's attitude towards Milly is no less disgusting. In Act II, sc.ii, after the sexual encounter Milly appears detestable to him. He wants her to wear some clothes and closes his eyes as he is not able to bear the sight of her. His need is that of a 'sleeping beauty', not breathing, living individual "You lay in my arms all night. You were perfectly sweet. And now..." (p. 150). And then as if he has made some compromise or a sacrifice, Tony acts heroic, "Oh, don't worry about my reputation please" (p.159). Milly is horrified at this false chivalry, "Why do you consider yourself compromised?" She questions.

The constant recurrent rejections leave Myra a totally disintegrated personality. Philip says he cannot stand her. Tony too tells her the same thing, so that she grows so unsure of herself that she even asks Mike, "Can you stand me Mike? Can you stand me?" (p.145). She is finally reduced to a total mental wreck laughing and crying at the same time.

Myra is alone and alienated at the end of the play. In her vain endeavour to appease her son, she finds that she has lost all her friends, but the son still remains unappeased. She asks Tony to help her with the tape, "Will you or won't you? If not I'll ring up ..." (p. 160). She stops at this point as she realizes there is no one she can call up, "It seems at the moment that there's no one I can ring up. At least not with dignity" (p. 161). And the realisation is so appalling that she cannot but "burst into tears" (p.161).

In spite of the freedom granted to the woman, Myra nevertheless remains alone and friendless. She sees the fact that all along she had hardly been living life her own way and that it had been dictated by the demands of the son. The son becomes a surrogate

husband in the absence of the latter. By the end of the play Myra has had enough. She makes it clear to Tony: "It occurs to me that for the last twenty-two years my life has been governed by yours- by your needs... And what for...(contemptuously) what for- a little monster of egotism - that's what you are. A petty envious, spiteful egotist, concerned with nothing but yourself (II,ii.p.165). Finally Myra swallows in the hard fact that it is impossible to get along with Tony. Hence she decides to leave him for good, with the brave assertion, "I'm free", though one doubts the degree of freedom the woman would be able to enjoy in this patriarchal set up. And the freedom has come after paying a heavy price. She has to leave her own home to be free. Realization of a woman's individuality is not possible while staying within the present family setup.

REFERENCES

1. Lessing, Doris. *Each His Own Wilderness in Three Plays* by Lessing, Halls and Hasting. Harmondworth: Penguin, 1968. p.87. All subsequent quotations have been taken from the above edition and have incorporated in the text.
2. Wander, Michelene. *Look Back in Gender*. London: Metheun, 1987. p.50.
3. Millett, Kate. *Sexual Politics*. New York: Doubleday and Company, 1970 p.36.
4. Mead, Margaret "Sex and Achievement," *Forum* xciv November 1935. p.301-02.
5. Manu, Manu Smriti quoted by Kewal Motwani, *Manu Dharma Shashtra*. Madras: Vasanta Press, 1958. p.110.
6. Coward, Rosalind "Female Desire". *Women's sexuality today*, Pladin, 1984.p.76
7. Chodorow, Nancy. *The Reproducing of Mothering: Psychoanalysis and the Sociology of Gender*. London: Metheun, 1989. p. 311.
8. Eisentein, Hester. *Contemporary Feminist Thought*. N.York:Unwin,1975. p.69.
9. Eisenstein, op.cit., p.131.
10. Keyssar, Helene. *Feminist Theatre*. London:Macmillian, 1984.p.35.
11. Showalter, Elaine "Towards a Feminist Poetics." *Women's Writing and Writing About Women*, Ed. Mary Jacobus. London:Croom Helm, 1979. p. 1382.
12. Keyssar, Ibid., p. 26.
13. Lundberg and Famham, *Modern Women: The Lost Sex*, Quoted by William H. Chafe, *The American Woman*. London: Oxford Univ. Press, 1935. p. 210.
14. Wandor, Ibid.,p.51.
15. Showalter, ibid.,p.1382